

# FILM FUN

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CHRISTMAS NIGHT

"I'll get him this time if he shows up."



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ARTCRAFT

## Mary Christmas!

Mary Pickford has done her Christmas shopping early, and the war orphans of France are to have some of the happiness that belongs to them on Christmas Day. It all happened this way. The stage settings for "Little Mary's" play, "A Poor Little Rich Girl," include one with a big Christmas tree equipped with candles, tinsel decorations, and a hundred different kinds of toys. Mary conceived the idea of sending these toys to the little French orphans. Not only that, but she issued invitations asking all the studio folk to send in more dolls and toys and things they had at home. Mary Pickford's tree party was an entire success, and the boxes and bundles, enough to stack a toy shop for a Christmas rush, have been shipped to France to be distributed by Santa Claus.







# Film Fun

## EDITORIALS



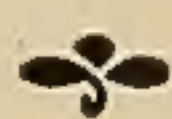
### "God Bless Us Everyone"

WITH all the good will in the world, FILM FUN gives its friends a Christmas greeting in the words of Tiny Tim, for they seem more appropriate than the usual salutation. It cannot be a Merry Christmas this year, but we can be a little bit glad that this old, old fashion has still its hold on all hearts at nearly all times. We can still love and remember, and we can loosen up the pursestrings to the limit, willingly, and go bail for Old Santa in his trouble. The "Christmas Sermon" says, you know, that our duty to our neighbor is to make him happy, if we may.

### Who Ought To Pay the War Tax on Films?

IF PRODUCERS and exhibitors adhere to their agreement to impose this tax on patrons of motion picture theaters, it is FILM FUN's belief they will be emulating that unfortunate who killed the goose that laid the golden eggs. The ten million admissions paid every week to motion picture theaters throughout the country do not represent that many individuals. Fans attend three or four performances a week, and it will work a hardship on one provider, taking the whole family, to pay this. The recreation fund is the first to be scaled down when economy becomes the watchword, and everybody who hopes to see the picture place in every neighborhood continue to be the able rival of the corner saloon that it has become will regret and resist any procedure that jeopardizes it. Meanwhile, the sense of justice in mankind demands, in view of the fabulous fortunes made or in the making from motion pictures, that they who reap the reward should pay this tax. If we don't want to see the little picture places closed, we will not lay this extra weight on shoulders already overburdened.

In certain instances the advance seems to indicate that managers have seized upon this opportunity to swell the contents of their own coffers, making Uncle Sam party to the procedure. Charging 60 cents for a ticket which hitherto was priced at 50 cents nets 5 cents to the theater in addition to the 10 per cent. exacted for the war tax. On an audience of 1,000 people that would be \$50. Most theaters run five shows every day, and most of the men who have decreed this imposition do not need the money. This law can be changed; we think it ought to be.



It is about time for somebody to unsheathe the sword or sharpen up the trusty battle-ax for use on whoever is responsible for a certain class of plays of which we are hav-

ing too many. They serve no good purpose and are infinitely more harmful than anything white slavery has yet accomplished. The original seven plots seem to have been reduced to two. Of late a scenario seems to gain favor with producers only if it deals with war or the degradation of a woman. It is morbid, it is stupid, and we speak for a lot of people who are clean-mindedly above it, and only endure because they must, not having foreknowledge. Of plays reviewed within a month, eight have this abomination for a central theme. The staging of each is so much like all the rest that it has occurred to us to suggest, in the interest of war economy, that a stock scene be filmed, with a composite heroine. Such a stock reel could be loaned from one studio to another for use in forthcoming plays, and it would be a protection to those who honor American womanhood and think that vice in satin charmeuse has no more claim on our consideration than vice in cheap finery, for they could know what was coming in time to get up and go home. This would seem more like fair play.

Another way out would be for stars to refuse such parts. This can be done. If you doubt it, go see the "Spreading Dawn," or "Persuasive Peggy," or "The Man-hater," or "Bab's Burglar." And don't hesitate to get up and go home when vicious films are shown.

If we must confine our scenarios to screen versions of stage successes or "best sellers," why not revive "Shore Acres" or film "Caleb West," or "Tom Grogan," or "Adventures of Captain Horn"? In all these real men and women handle man-sized adventures in vigorous, reasonable, human fashion. It is high time for the "reel" heroine unable to protect herself to make way for a real woman, who will wreck the pretty studio and "muss up" the tempter.

### A Man Should Have No Cause To Fear His Friends

SCANDAL mongers are like moths—their mission in life is to destroy; and the fine fabric of a hard-won reputation is exactly to their taste. They've been busy lately from coast to coast, spreading "they say" tales, and FILM FUN wants to put all the punch it is capable of in dealing them this blow—there's nothing to it. The mischievous story has no foundation in fact. And it is to the everlasting shame of the story tellers that the principals concerned have gone on serenely all the while the storm was raging, doing good work and co-operating splendidly in the national undertakings which most of us are inclined to take in an easy way.





© JUDGE

Willie's dream after seeing Douglas Fairbanks's play, "The Man From Painted Post."



# Comments of a Free Lance

By LINDA A. GRIFFITH (MRS. DAVID W. GRIFFITH)

The writer is well known in the moving picture world. She began her career as a moving picture actress with the Biograph Company when it was the pioneer in this field of operation. She has since been prominently connected with the Kinemacolor and other companies and more recently was the star in her striking sociological play "Charity."

## PICTURES WITH WORTH-WHILE IDEAS

THERE should be more photoplays like "Fools for Luck," presented by "Perfection Pictures," with Taylor Holmes as the star. Why we have so few pictures presenting worth-while ideas is hard to understand. The public is eager and hungry for photoplays of this character. The eternal romance of youth becomes a bit wearisome when one is fed up on it three hundred and sixty-five days a year. The most thrilling stunts of the cave-man type of motion picture actor pall on one in time. A steady diet of pictures showing the alluring wiles of the siren and the vampire eventually gives one a sense of nausea. But the photoplay presenting some truth, in a well-developed sequence, is always keenly appreciated and enjoyed, whether by a low- or high-brow audience. This type of photoplay is far too seldom seen.

There have been many motion pictures showing untruths illogically developed—too much muck-raking, too many pictures depicting what a rotter the rich man is and what a paragon of virtue the poor. The multi- or once-millionaire, as far as the movie is concerned, is nearly always shown as a close-fisted, penny-hoarding, flinty-hearted individual. Anyone who reads the daily papers knows how very untrue this is, and that there is no more charitable individual than the American man of wealth, who in most instances has worked for and honestly earned success. Few are born with a golden spoon. Of course, the fixed idea that poverty means virtue and wealth means vice obtains in other expressions of art than the movie; but the movie has been especially guilty, and as it reaches a bigger and more cosmopolitan audience than the novel or the two-dollar spoken drama, it has more need to stick to the truth.

Samuel Butler, in "The Way of All Flesh," uncovers this generally accepted falsity. When the poor young minister asks the charming Oxonian, "And do you mean to tell me that the poor are not better than the rich?" and receives as answer, "No, good heavens, no!" the poor young minister is left gasping, as if a blasphemy had been uttered. I recall with some amusement a picture in which I worked, produced some six years ago by the Biograph

Company, called "Gold Is Not All." For the purposes of the picture we needed a handsome estate, and one was very kindly loaned us by a very wealthy family. They showed us every courtesy and even arranged for us a tea party on their lawns. When the picture was finished, they were invited to a projection, to which they gladly came. As the different scenes were unreeled, there were shown all the pictures taken on their beautiful estate, and every vice that could possibly be given to a rich person had been laid upon them. The husband had been guilty of infidelity, and only misery and discontent seemed to prevail in this home of wealth. Then the scenes flashed to the home of the poor little washerwoman, with her kiddies at her knee, and there—and there only—was found peace and happiness. When the projection was finished, the man who owned the estate where we had taken the scenes was indignant. In very clear and emphatic language he gave us to understand that his home was a happy one—a very happy one. He didn't care to have the film go about the country picturing it as the habitat of misery and immorality. He certainly had every right to be indignant.

A few more words about "Fools for Luck." Here is a photoplay that everyone should see. Superstition is all too common. Every one of us knows some person who still believes that if he breaks a mirror, he will have bad luck for seven years. Many labor under the delusion that those who succeed in life are merely lucky. There may be a few such, but nearly everyone who succeeds does so because of application, hard, earnest work, patience and perseverance. This is all well developed in "Fools for Luck." Taylor Holmes gives a thoroughly sincere and effective performance of the part of Philander. The ending of the picture was well put. It was a caption which said: "What do you think of luck, anyway?"

One scene is so charmingly acted in this picture that I must mention it—the one between Philander and the barkeep, where Philander tells his sorrowful story and the barkeep tells his—a splendid bit of acting on the part of both men.

MACISTE STILL VERY MUCH ALIVE  
Those of us who have come to



CAMPBELL STUDIOS

LINDA A. GRIFFITH



know and love Ernesto Pagani, the Maciste of that great and wonderful photoplay, "The Warrior," and the hero of the preceding "Cabiria," are very happy to hear that the report of his death in battle was unfounded. We hope that his luck holds and that before very long we shall see this much beloved hero in another film.

#### CHARMING MADGE KENNEDY

Madge Kennedy came, film-acted and conquered. Always one of the most charming and capable of our young actresses of the stage, I hoped she would be equally charming and capable as a movie actress. For her first picture she did remarkably well. When she understands better how to make her comedy points register stronger, and her director gives her more close-ups, movie comediennes will need to watch out. She has eyes shaped and colored just for the screen—wonderful eyes. She has also grace and womanly charm. Madge Kennedy will go far if she is properly handled. Goldwyn should give her every opportunity in the way of good screen stories and good direction. "Baby Mine" was interesting and well done. Five reels of refined comedy is the very hardest thing to "put over" on the screen. The last two reels of "Baby Mine" dragged a bit; the comedy situations suffered by being too frequently broken by lengthy conversational sub-titles. Future releases of this clever comedienne will be looked forward to with great interest.

#### REEL MONEY

From Los Angeles comes word that "Charlie Chaplin, who has been amusing the public for years with his antics on the screen, to-day amused himself by signing a contract with the First National Exhibitors' Circuit, whereby the comedian receives \$1,000,000 for a series of eight two-reel pictures." Well, perhaps—maybe—but—

#### ANOTHER SUCCESSFUL MOVIE PLAY

Potash and Perlmutter have gone into the movies! I wonder if the layman realizes how terribly close this play of "Business before Pleasure" touches the naked truth regarding many film companies that have come and gone. It touches truth so closely as to be almost uncanny in some of the scenes. Most of us will go to see "Potash and Perlmutter" to laugh, but some few will remain to wipe away a tear. The vampire and the backer! How true it all is, even to the "vamp" turning out to be the finest character of all those concerned, directly or indirectly, with the movie play! The insistence of the female relatives on appearing before the camera was a delightful bit of satire. It has often happened. The "tag" of the play after Abe

and Mawruss have decided the movies are not for them, and that they will go back into the business they know, the "Cloak and Suit," can surely be appreciated by anyone on the "inside." Speaking of the motion picture industry, Abe (or is it Mawruss?) says: "Moving pictures isn't a business; it is a *dissipation!*" Some of the movies seen on the screen prove that to be so. One doesn't even have to be "in the know" to understand that the word "dissipation" as applied to the methods and maneuvers of some motion picture companies is the most expressive word that could have been chosen out of all the dictionaries and books of synonyms.

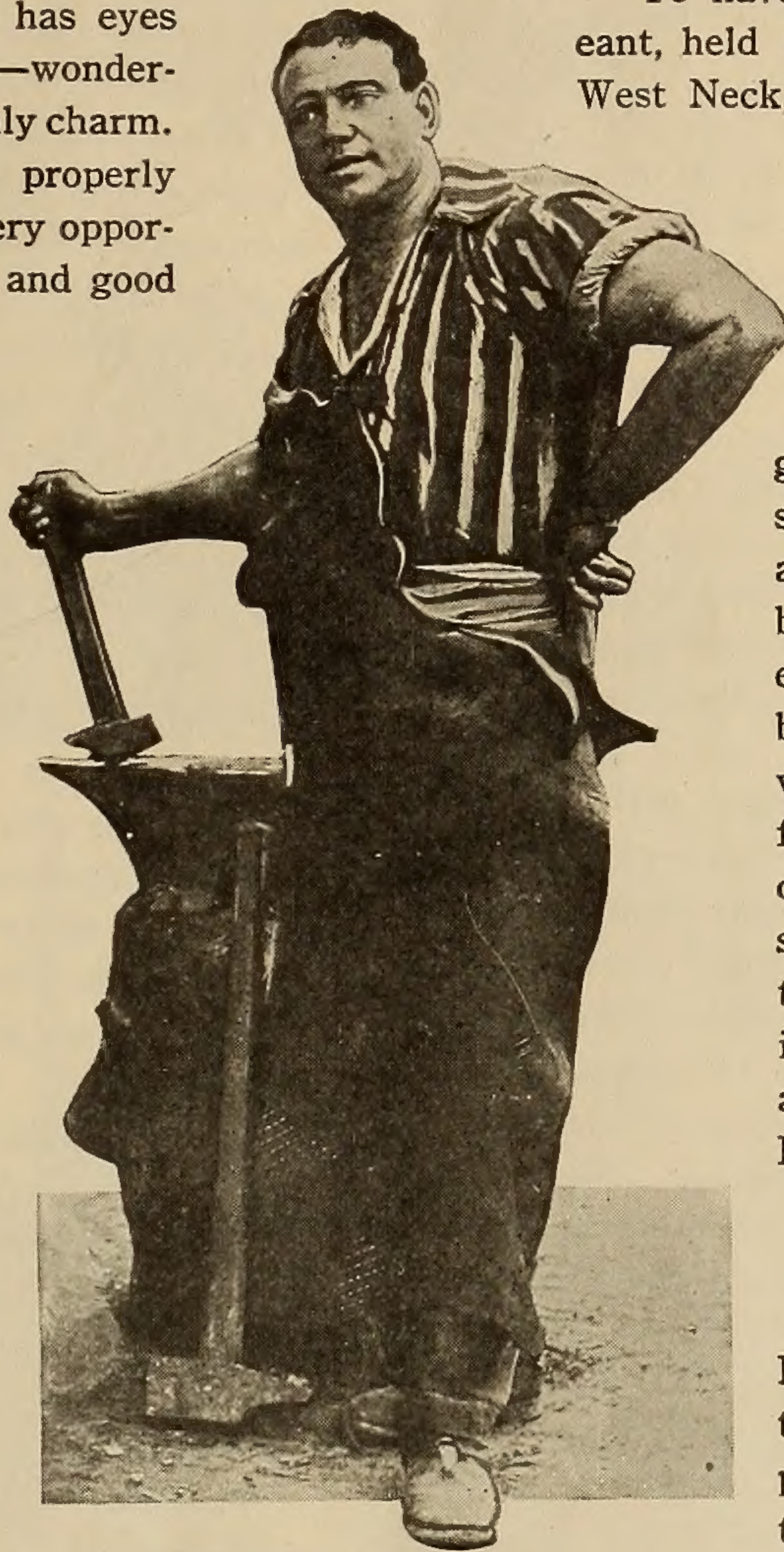
#### ROSEMARY PAGEANT TO BE SEEN IN MOTION PICTURES

To have seen the National Red Cross Pageant, held at the Rosemary Open Air Theater, West Neck, Huntington, Long Island, is something to be grateful for. The day was perfect; the setting, on one of the most beautiful estates of Long Island, gave a background of loveliness seldom equaled. The actors and actresses who so graciously gave of their time and services presented a program of unusual interest and beauty. And there, as always to be seen, were the motion picture cameras, eight or ten of them, taking both "close-up" and "long-shot" views. Those who were unable, therefore, to see the original presentation of the pageant can see it on the screens of motion picture theaters throughout the country, and by paying the small admission fee thereby add their bit to the National Red Cross Fund.

#### WHAT'S THE USE?

According to the *New York Times*, Margaret Mayo, a Goldwyn official, attributes the "low estate" of the motion picture to the negligence of the author. She states that "an author of a play thinks no more about it once he has disposed of the film rights to his work. If it is being produced as a

play, he attends all rehearsals and sits up nights to re-write scenes; but the disposal of the picture rights he regards as merely a quick business deal and a bit of easy money, and he never goes near the studio to see what is being done with his story." I know of more than one playwright who would have been more than willing to attend all rehearsals and actual taking of scenes of his play when it was made into a movie, to whom this privilege was denied. And I have seen authors weep when, the film completed, they saw it on the screen for the first time. No, I would not say that authors are such indifferent indi-



GENERAL ENTERPRISES, INC.

Ernesto Pagani, giant player of Maciste in "The Warrior."



viduals. I believe they care for something more than the cash they are to receive for the film rights to their plays or books. But perhaps some authors are justified in being indifferent after seeing what some film companies (who have barred the door to them during the filming of their play) have done to their work. Authors seldom begin the movie game by being indifferent. It is usually a slow growth. The feeling comes only after much vain hoping that the motion picture version of their play will be a conscientious and truthful adaptation. Poor author! He is gradually forced to conclude, "What's the use?"

#### GIVE US A REAL "CLEOPATRA"!

The announcement from the Fox office as to the authenticity of the scenes in the photoplay, "Cleopatra," is that "the photoplay conforms as closely to historical facts as the technique of the movies permits." What the "technique of the movies" may or may not "permit" is no excuse for misrepresenting history. If it were, then the movie as a historical record would be of no value. The history of Egypt's famous Queen is not so vague as is the history of her romance with Marc Anthony. Romances as they drift down through the centuries, especially when they make good subject matter for poets, acquire so many "high lights" that the truth naturally is much distorted.

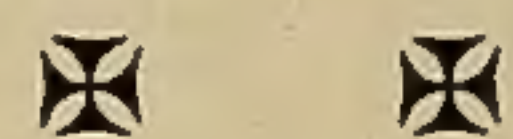
Horace and Sardou and Shakespeare have put into charming verse the story of Anthony and Cleopatra. When we study the times and life of the famed Egyptian Queen, we realize how much they need the softening influence of the poet's language put into drama form. It is through the songs of great poets and dramatists that most of us know the story of Cleopatra. If this movie version showed only one thing, it was that this photoplay, minus the beautiful lines of Shakespeare and excepting the magnificent spectacular effects, is merely an expose of concentrated, revolting sensuality and viciousness. Occasions like these make us realize what wonderful things words are, and what a wonderful thing the human voice is. No photoplay ever drove home that truth to me as does this Fox presentation of "Cleopatra." How I missed the lovely lines where Cleopatra says, as she applies the asp to her bosom, "I have immortal longings in me!" Either give us the Sardou or Shakespeare version, with some of their poetic language as captions, or a big, historical film depicting life as it was lived in those two great ancient empires of Rome and Egypt.

What a tremendous picture it would make! In the beginning something of Cleopatra's ancestry should be shown, for in reality she was only Egyptian by birth. By ancestry and descent she was Greek. She was born into an atmosphere of licentiousness and crime and should not be too much blamed for her strange history. And Anthony, the Roman, living in Rome in moderate circumstances, rather an austere life compared with the Oriental beauty, magnificence and enormous wealth of the life of the Egyptian Queen—no small wonder it all appealed to him! I agree with Guglielmo Ferrero in that Anthony fell as much in love with luxurious Egypt as he ever did with the fascinating Cleopatra. Possibly no small part of his dream was

to annex this rich empire to the Roman. It was a game that was being played between those two great countries in those ancient times—a great political game. There was small place in it, and that only in the latter part of the lives of Anthony and Cleopatra, for the passion of love. Even the end does not prove a very great love, for Cleopatra does not kill herself for grief when she hears of Anthony's death, but because of pride and vanity. She dies to cheat Emperor Augustus Cæsar of his desire to have her adorn his triumphal procession. There is an original encaustic of Cleopatra receiving her death from the bite of an asp. It was discovered in the ruins of Hadrian's villa and is believed to be the picture painted for the Emperor Augustus Cæsar to adorn his triumph, B. C. 29, the Queen herself having escaped that degradation by suicide. Neither in this portrait nor others on coins is shown the countenance of a Venus. Cleopatra had not a fine, sensuous beauty, but a fleshy face and a powerful aquiline nose. She was a woman on in years, ambitious, imperious, clever, vivacious and a conversational artist.

Miss Bara's portrayal savored strongly of Broadway. It savored strongly of what I imagine the notorious dancer known as "Little Egypt" of a former generation might have been. Miss Bara was, as far as can be proved, quite correctly unclothed. As far as acting is concerned her death scene showed a pitiful lack of ability to express any strong dramatic feeling. I understand that many women sewed for days in making her costumes. A great deal of Miss Bara's work consisted in changing them.

The scene on the barge where Cleopatra goes to meet Anthony was very well handled, as were the battle scenes and those showing the fleet in the harbor. All the spectacular part deserves commendation for faithful reproduction and was enthusiastically received. I am told that originally there were twenty-three reels, which were taken in nine weeks. This is "going some" for big stuff like Cleopatra. Some time I hope an ambitious producer will take the time and money necessary to a faithful reproduction of this great drama of Rome and Egypt of nearly two thousand years ago.



#### A Mystery Solved

Two movie theaters nearly "rub elbows" in the town of Clinton, Mo. Before the Rex stood this poster:

MARGUERITE CLARK

in

"SILKS AND SATIN,"

while near it flaunted the Opera House sign:

MARY PICKFORD

in

"RAGS."

A workman, very pickled, stood balanced on his heels as he studied the two. A frown drew his brows down, he nodded solemnly, and as he rocked away he was heard to mutter:

"And then people wonders why us Socialists is!"



# Christmas Entertainment



GOLDWYN

Madge Kennedy, in her second screen play, "Nearly Married," by Edgar Selwyn, brings to her work that charm and irresistible humor that makes her one of our foremost comediennes.



SELECT PICTURES

Constance Talmadge, in "Scandal," gives a telling interpretation of the spoiled society girl who attempts to bend life and the people about her to her whim.

PATHE

A scene from "Stranded in Arcady," with Mrs. Vernon Castle as the star.



GENERAL

Charles Kent and Myrlis Morgan, in "The Duplicity of Hargreaves," one of the O. Henry series which is being so well presented on the screen.



AMERICAN-MUTUAL

Mary Miles Minter, as "Charity," in "Charity Castle," introduces her house guests, Bill the Burglar, Sam the Tramp and Lucius the Jobless Actor, to the Ogre. Spottiswoode Aitken's clever work as the "actor" adds much to this delightful play.



**L**ISTEN! The great secret is about to be revealed. The identity of Bobby Bumps is at last discovered. Earl Hurd, the creator of that now famous cartoon character, is shy, and he is wily; but the truth, the whole truth and nothing but the truth has at last been wrung from him. The interviewer tracked him to his studio lair and at the point of a trusty 22-caliber fountain pen made the man confess.

It seems that, a few years ago and somewhat prior to the time when J. R. Bray, the dean of motion picture cartoonists, was making his first experiments in the animating of drawn figures, there occurred an event of great moment in the Hurd family—which was no less than the appearance on the scene of Earl Hurd, Jr. Now there is nothing startling in such an occurrence; indeed, it happens in the best regulated families. *But* the sequel is yet to be told.

Earl Junior grew, as juniors will, in body and mind and energy. Especially in energy. It wasn't

## How Bobby Bumps Came to Be



long before a Harlem flat was too small to hold him, and his parents were forced to take a country house on Long Island. Whatever that boy thought of, he carried out, and what he could invent would fill tomes.

Now, most families keep a record—a neat little book, a slender volume, as the publishers of verse say—of all the cute sayings and cunning acts of their first born. So did the Hurds; but by the time that Earl Junior had passed the “Ah-goo!” stage, they were panting breathlessly in the rear, ink-bespattered and disheveled, inquiring of each other: “What was that he said?” and “Wait, my dear; just see what he’s doing now!”

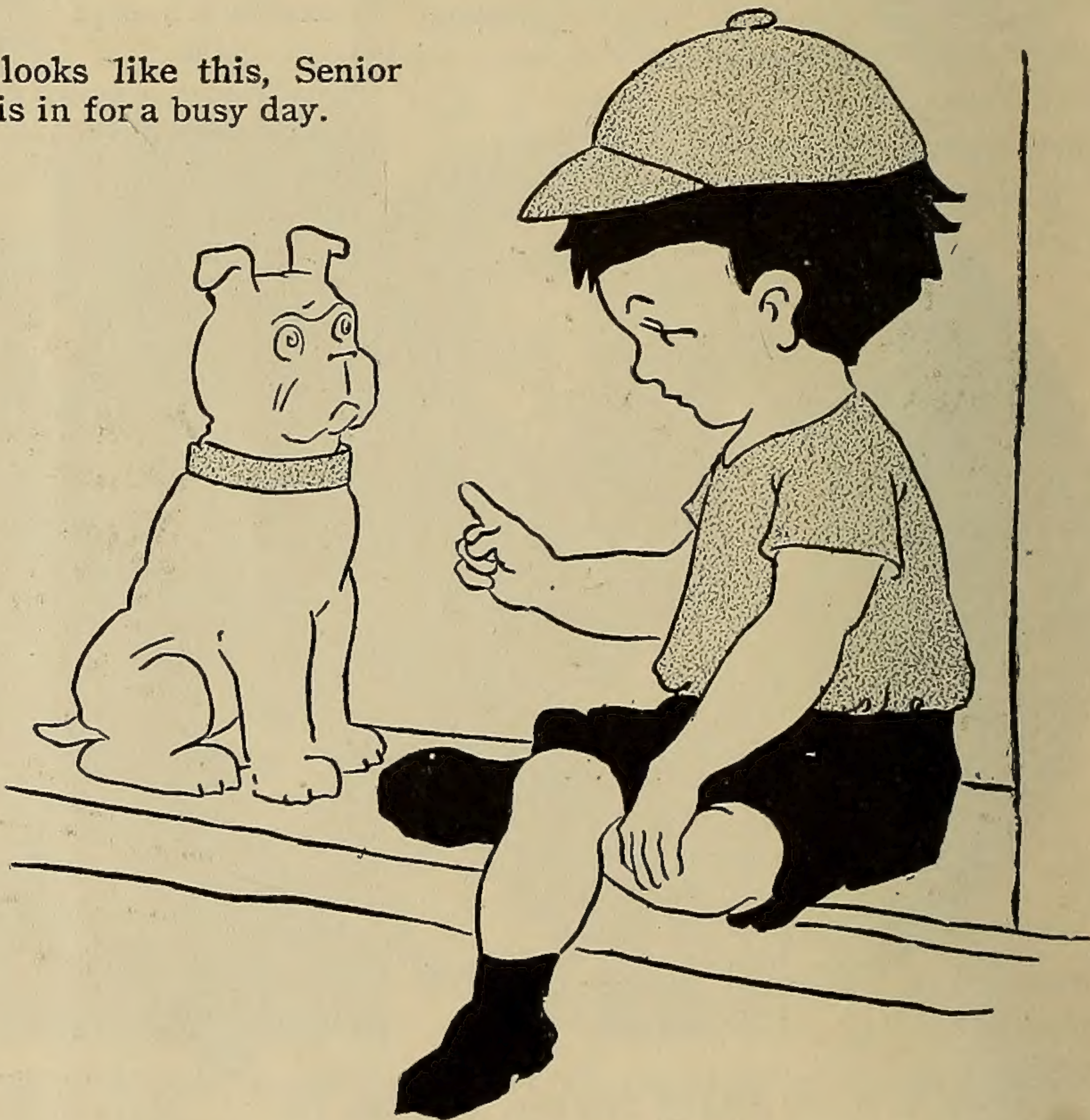
Well, of course, a man can't dance attendance on his son and earn a living at the same time—or so people have always heretofore thought—and Mr. Hurd had almost concluded to give up the hopeless pursuit, when one evening, the object of their thoughts and care being quiescent for the night, his mother and father took

PARAMOUNT-BRAY

When Junior looks like this, Senior knows he is in for a busy day.



PARAMOUNT-BRAY



Bobby, like an able general, always plans carefully for his next offensive.



# Running Back the Reel Twenty Years

By RICHARD R. NEHLS

Richard R. Nehls, manager of the American Film Company, has been in the film business from the time that it was considered merely a by-line of the mail-order houses. He is one of the few men who know the motion picture industry from every angle. He is now preparing an interesting series of articles which will contain much interesting data that has never appeared in print. Mr. Nehls wrote this short article for FILM FUN for this, its "Auld Lang Syne" Number.

**T**HE TWENTIETH anniversary of the founding of the film industry and your query as to its status twenty years ago have brought back to me many amusing memories of the days when motion pictures were first introduced.

There were no film magnates then, unless you count the owners of the mail-order houses among the film magnates, for they were the first in control of the motion picture industry. They let it slip through their fingers, because they did not see the future values in it.

Few people associate the motion pictures with the mail-order houses, but, just the same, they introduced motion pictures to the world. The first films I ever sold were sold in the stereopticon department of a mail-order house.

Those were the days of the traveling operator and lecturer, usually a combination of the two. He wore a high silk hat, a Prince Albert coat, and generally bore a comfortable wad of tobacco in his left cheek. He gave his shows in the town hall and usually preceded them by sending a batch of notices of the show to the postmaster and the principal of the school, asking them to tack these notices up in the school, the post office and the drug stores of the town.

The motion picture films were sold in connection with the magic-lantern slides and consisted of small strips of film, four or five feet long. Only the simplest of subjects were used—a donkey kicking his feet or a horse eating hay. The motion of the picture was the sensation. After showing the lantern slides for a quarter of an hour, the operator would switch over to the motion picture film and turn it around and around until he was tired, and then go back to the slides. The marvel was that the picture moved!

We sold the complete outfit. There was the stereopticon, the motion picture head for the film, the slides, the gas-making outfit, the arc lamp and all the accessories.

The operator had to be a resourceful chap, for where the town hall did not boast of an electric light, he had to supply a substitute with an outfit that produced a literal limelight from a block of lime and a combination of oxygen and hydrogen gas. If his blocks of lime happened to slake on him, as they sometimes did, the operator had to run out and get a block of lime somewhere and whittle it down to size.

These short strips of film delighted the audiences. They would pay again and again to see the donkey kick or the horse eat hay. The showmen reaped small fortunes from them and acted on the principle that money must be

made while the sun shone, for none of them looked upon the motion picture as more than a transitory amusement that would flicker out when the stereopticon craze died down.

Then a few enterprising men discovered the money that was being made with the short film. A machine called the "optigraph" was brought out, and by means of this longer films could be easily shown. Pictures with any continuity of plot were unthought of. You may remember the furore the film of the Empire Express caused when it was shown. Hundreds packed the houses to see the picture of a train flying swiftly across the screen. It was considered a marvel.

Anything that had action was considered good stuff. One of the first film men made a specialty of fire scenes. His camera man watched the fire alarms almost as closely as did the fire department. The camera was only a rod or two behind the engine when it dashed down the street, and these fire films had a wonderful vogue. About this time production on a small scale was begun. One of the first studios was in Chicago.

I recall one of the first producers. He had been a baker. He made his own pictures in his backyard and dried the film in long rows on the clothesline, and he made so much money that he went into the business on a huge scale. His returns began to come in so fast that others jumped in. They hired anybody they could find who could be persuaded to come and act for two or three dollars a day. A regular actor or actress would have scorned any reference to the "movies." I recall one or two of them who berated a producer soundly for proposing such a thing, who only two years ago were pulling every string they could work to see their names in electric letters over a Broadway motion picture house.

Ethics were nil in those days. Some of the very men who are now vigorously prosecuting film pirates to-day were the worst offenders in the early days. Film scenes were like the air—it was good to take all you could get. They sowed the seed themselves, and they are now reaping an abundant harvest.

The picture show of those days was easy enough to put on. One could start in business for \$200. All the exhibitor did was to rent a cheap store room, darken the windows with black curtains, put in a dozen or two of cheap kitchen chairs and hang up a white curtain for the picture to be shown against.

The first operators of those days have made name and



fortune since. One of the first was Arthur McMillan, who believed in the future, even in those days, and who planned for a universal machine from the first. Other operators used to laugh at him for his visions, but he kept on with his experiments until he perfected the American projectoscope—a little machine that weighs less than twenty pounds and that can be operated in any parlor, from any electric-light switch and by any operator. His dream came true, like the dreams of several of those who had faith in the ultimate success of the motion picture.

The men of the early days made their money and pulled out. It came in so fast that leaks of hundreds of dollars weekly in the offices and studios did not worry them. One of the early magnates, when told of a waste amounting to hundreds of dollars that could be easily avoided, waved his hand wearily.

"Aw, what's the use?" he said. "It'd be like trying to save a couple buckets of water out of the Chicago lake."



FOX

To Jane and Katherine Lee, known as the Fox "Baby Grands," life of late has been one recruiting station, Liberty Bond booth, bazaar and parade after the other, besides plenty of hard work at the studio. Their newest release is "The Trouble Makers." The Lee kids are never at a loss for a bit of mischief or something to say. Recently, while at an art studio waiting to pose for some pictures, they danced a little and sang a few verses for a famous English actress now in New York. "My dear children," exclaimed the actress enthusiastically, "if you were in London, you would make a big hit!" Katherine smiled. "I did make a big hit in London," she replied. "I was born there."

The progress has been almost miraculous in twenty years. It is the youngest industry in the field, but practically the most influential, for its effects are felt in every line of industrial business.

Twenty years ago I thought I was doing well to sell a strip of motion picture four feet long.

Last week, from our office in Chicago, we sent out one million and a half feet of finished film, to every corner of the earth.

All in twenty years.



## All They Ask From Santa

By MICHAEL GROSS

### THE MOVIE FAN

Dear Santa:  
If you want to make me happy, keep me feeling fit and snappy,  
And enjoying every movie quite a lot,  
Tell scenario inspectors and the studio directors  
To make sure that every picture has a plot.  
Say that racing death's decision, then a fast express collision,  
Faked-up trenches and a close-up of the dead,  
While they may be very thrilling, still you'll always find  
I'm willing  
To accept a one-reel *story* in their stead.

### THE SLAPSTICK COMEDIAN

Dear Santa:  
There is just one little favor you can do for this here shaver,  
And the deed will save my life, without a doubt.  
Oh, please lay a strict embargo, from the coast clear to Chicago,  
On the stuff that every bakery turns out—  
On the mushy pies of custard, and the eclairs stuffed with mustard,  
And the charlotte russes flying out through space!  
Send them off to starving Flanders; feed them to the geese and ganders;  
But don't make me stop more of them with my face.

### THE SERIAL HEROINE

Dear Santa:  
Only one small boon I'm craving, and my life you will be saving,  
If you grant this thing I'm asking you to do.  
Tell each forty-reel film writer to please go a little lighter  
On the stunts he makes his heroine go through.  
I have walked on trolley wires, jumped from roofs, been trapped in fires;  
Forty-seven Bengal tigers I have nursed.  
I have been on sinking liners, led a gang of striking miners;  
But now tell them that my motto's "Safety First."

### THE DIRECTOR

Dear Santa:  
There are just three gifts to please me, and a spasm of joy would seize me,  
If on Christmas morning they became a fact.  
First, of course, I want *the* story, neither tame nor yet too gory;  
Then I want a "modest" actor—who can act;  
Third, I want a leading lady, be her name Hortense or Sadie,  
Who has never heard of "temperament" nor "art."  
With these three I'm almost certain I'd make good right to the curtain—  
Come on, Santa, be a sport and have a heart!



# Sylphie's Ambition

By TOM P. MORGAN

"IF YOU don't object, Mr. Sellins, I'd like to sorter give you a friendly tip," cautiously whispered the landlord of the Petunia tavern. "When you go into the dining-room, if a hefty waitress looks at you in a way that makes you pretty sure she is contemplating dropping pizon in your coffee, if I was you I wouldn't pay any special attention. It'll be Sylphie, registering scorn. Or if the same young lady comes toward you, weaving and wabbling like a duck that has been bibbing too long at the sparkling wine, it's Sylphie again, sweeping into some gilded banquet hall.

"While I am not an enemy of progress, as a general rule, I'll own up that I am opposed to these here moving pictures. They have come within an ace of ruining me. It was bad enough, thinks I to myself, when every young drummer that stopped here thought he had to wear a little caterpillar mustache and walk like his feet was blistered. The sight of 'em kept me so snappish that I couldn't hardly be civil to sensible guests. But it was still worse when Maxine, the slim waitress, who will never see thirty again if she lives to be a hundred years old, got to thinking that

she was another little Mary Pickwick, and went skipping all through the house, tra-la-lee. I couldn't say a word, either, as young ladies that will consent to wait table in this locality are as scarce as hens' teeth and are always in such a high fever that they will flop up in the treetops at the slightest provocation.

"But now that Sylphie, who weighs as much as a behe-



Only as a sacrifice to his art does this dog permit himself to be photographed in so undignified a position with George Walsh.

FOX



PARAMOUNT

This little fellow plays quite a role in "The Trouble Buster" with Vivian Martin.

ARTCRAFT

These prize-winning beauties play with no less a personage than Mary Pickford in "The Little Princess."



It is possible to be a good mother and a wage-earner at the same time. Witness this female of the canine species, who plays with Tyrone Power and Frances Burnham in "Lorelei of the Sea."

moth of Holy Writ, figgeratively speaking, has got the notion that she is a vampire and works at it all over the place, my cup of trouble is full and running over into the saucer. And I can't open my head, neither, for Sylphie was for quite a spell a waitress on a boarding car for a railroad construction gang and don't take kindly to criticism, to say the least about it. So I s'pose all I can do is to imitate a man in a cyclone cellar and just wait till the clouds roll by."



# Twelve Laps in the Lead



FOX  
A designing designer—Enid Markey in this costume. She plays the princess in "The Yankee Way."



TRIANGLE  
"The woman pays" is the burden of Louise Glaum's photo-plays—and so she does, for negligees like this one.



TRIANGLE  
CAMPBELL  
Winifred Allen wears this gown of rich fabric. Her recent play, "For Valour," is a patriotic drama of Canadian locale. Many real war heroes who have returned from the fighting front take part in the thrilling war scenes.



FOX  
Dustin Farnum—all dressed up and nothing to do but work about nine hours a day in "The Scarlet Pimpernel."



PETROVA PICTURE CO.  
We doubt whether Moses could have had the heart to word the tenth commandment as he did, if he had seen this fur coat worn by Olga Petrova.



PATHE  
Fanny Ward offers a suggestion for the wardrobe of a lady of uncertain temper. How's that? Easily ruffled!



# of Miss Flora McFlimsie



PARAMOUNT  
Vivian Martin wears this in  
"The Sunset Trail." Har-  
rison admin-istering  
first aid.



ARTCRAFT  
Geraldine Farrar's gowns  
are simple, with that diffi-  
cult simplicity that be-  
speaks expense.

AMERICAN-MUTUAL

FILM FUN doesn't advocate this  
fashion for everyone, but as  
"Purity," posed by Audrey  
Munson—well, as the saying  
goes, "Purity rushes in where  
censors fear to tread!"



GOLDWYN UNDERWOOD & UNDERWOOD

The frocks Madge  
Kennedy wears to  
work in "Nearly  
Married," would  
make almost any-  
one long to be a  
working girl.



PARAMOUNT

Dainty Marguerite Clark's  
gowns as a "Sub-Deb"  
make one wonder what's  
coming when she is a re-  
gular debutante.



PARAMOUNT

Kathleen Clifford's fur is useful as well as de-  
cidedly ornamental and serves to completely  
cover her left arm, which was in a splint when  
this photograph was made, as a result of stag-  
ing a thrilling scene for her new serial.



# Having Lovely Times



Tokens of remembrance and messages of good will received last month. No. 1. Wallace Reid, behind the scenes, leading "Joan of Arc" quartet. 2. Corinne Griffith, "I designed this myself." 3. "Two Runaways," Ethel Clayton and Norma Talmadge. 4. Dorothy Morrel, "Working in pictures, just now at Klamath Falls." 5. Mon-

roe Salisbury, Pathe player, "Raising citrus fruits is a good side line." 6. Vola Vale. 7. William Russell, "Farming out here is fashionable, and I like style." 8. Sergeant Willard Vander Veer, camera man, "Hurry up with that sweater!" 9. "Call this shooting the shoots!" A scene from "Pasquale," Director Lloyd at right.



# Making Snapshots For You



No. 10. "First Aid" to William Duncan, Carol Holloway the smiling sympathizer. (Mabel Condon took this.) 11. "We looks toward you"—the five who play in "The Fighting Trail," Joe Ryan, William Duncan, Carol Holloway, George Holt and Walter Rogers. 12. Barbara Sabine, "I'm four now and hope to be a star soon." 13. Crane

Wilbur, "I won this bet from Juanita Hansen, and she paid up like a little man." 14. "Hope you like this. Yours, Theda Bara." 15. Dodo Newton, "I'm eight and hope to make pictures my lifework." 16. Lorna Volare, "I am supporting Norma Talmadge in 'The Moth.'" (Lorna is five.) 17. Paul Willis, "Gardening is great."





BALBOA

Gloria Joy, in a Christmas special performance, is showing her little friends how a roast pig should be prepared. Gloria is only five, so her choice of a live pig is natural.



MUTUAL - STRAND

Billie Rhoades does fast and clever work in "Her Dog Gone Dog." The dog is even more diabolical than the picture indicates.



PARAMOUNT-SENNETT

Pretty maids, in "A Bedroom Blunder," Hooverizing the silk supply. By artistic contrivance they are able to make material sufficient for one costume serve for nine.



GENERAL FILM CO.

Carleton King, star in the O. Henry photoplay "The Indian Summer of Dry Valley Johnson."



FUN-ARTS FILMS

Gordon Dooley and Edward Kimball, in "A Rag, a Bone and a Hank of Hair," the first two-reel comedy released by these newcomers to the realm of film fun.



NESTOR

Not a parcel-post elopement—merely Eddie Lyons, Lee Moran and Caroline Vaughn, in "A Fire Escape Finish." Never a dull instant in this film, for "thrillers" enliven the action from start to finish.



## Mistaken Identity



STRAND-MUTUAL

"Grumpy" is the name to which Billie Rhodes's bulldog answers, but in reality Grumpy is a quiet, self-supporting actor.

"O'BRIEN," said the chief to me, his best detective man, "I understand he's back in town—that scoundrel, 'Handsome Dan'! He's wanted for 'most everything in ev'ry State and town; 'twould be a feather in your cap if you could run him down!"

So I went forth into the night, amid the lights and din, to seek this villain, "Handsome Dan," arrest and bring him in. In a cafe at length I found a gay, a festive man, who answered the description of that divil, "Handsome Dan."

"Hello, there, Dan!" says I to him; and "Hello, cop!" says he. "I'm pleased to meet you, officer; come have a seat with me." "How did you know," says I to him, "I was a cop?" says I. He answered, "Sure, I saw your feet; that is the reason why! But listen, cop; I have reformed, although it's rather late. For one long year I've been a crook, but now I'm going straight. I've broken ev'ry law of man, an awful cuss was I, and twenty million folks to-day would love to see me die!"

"I left my wife last April, and I blew a safe in May. I've been in twenty-seven jails, but each time got away. I've practiced ev'ry villainy and never shed a tear! But all is past, and I will be quite different next year."

And then he paused, and I arose and got the handcuffs out. In walks the chief and looks at me, and at me does he shout, "O'Brien, sure that 'Handsome Dan' they caught this afternoon!" Says I to him, "Then tell me, chief, who is this gay gossoon?"

The chief, sure, takes a look at him, and then his hand he shook. Says he, "'Tis Danny Sullivan, the motion picture crook. Sure, ev'rybody hates the lad that sees a picture show; the greatest villain on the screen—my nephew, it is so!"

Says I to him, "But what the"—then Danny says, "'Tis true—every word that I have said, O'Brien, now to you! No more I'll be a villain, for I signed with Blank to-day a contract, sure, to play the leads, and that is why I say I'll be a diff'rent sort of man, for hero roles I'll act upon the screen, O'Brien, sure, next year, and that's a fact!"

—Harry J. Smalley.

## It's Foolhardy

By CHARLOTTE R. MISH

He will read the "leaders" aloud,  
And if I weren't too pliggety proud  
To talk to a stranger,  
I'd tell him there's danger  
In acting so rash in a crowd!

# Christmas Greetings

from

# Norma Talmadge



# Iron is Greatest of all Strength Builders, Says Doctor

## A Secret of the Great Endurance and Powers of Athletes

**Ordinary Nuxated Iron Will Make Delicate, Nervous, Run-down People 100 Per Cent. Stronger in Two Weeks' Time in Many Cases.**

NEW YORK, N. Y.—Most people foolishly seem to think they are going to get renewed health and strength from some stimulating medicine, secret nostrum or narcotic drug, said Dr. E. Sauer, a Boston Physician who has studied widely both in this country and in Great European Medical Institutions when, as a matter of fact, real and true strength can only come from the food you eat. But people often fail to get the strength out of their food because they haven't enough iron in their blood to enable it to change food into living matter. From their weakened, nervous condition they know something is wrong but they can't tell what, so they generally commence doctoring for stomach, liver or kidney trouble or symptoms of some other ailment caused by lack of iron in the blood. This thing may go on for years, while the patient suffers untold agony. If you are not strong or well, you owe it to yourself to make the following test: See how long you can work or how far you can walk without becoming tired. Next take two five-grain tablets of ordinary nuxated iron three times per day after meals for two weeks. Then test your strength again and see for yourself how much you

have gained. I have seen dozens of nervous, run-down people who were ailing all the while, double their strength and endurance and entirely get rid of all symptoms of dyspepsia, liver and other troubles in from ten to fourteen days' time simply by taking iron in the proper form. And this after they had in some cases been doctoring for months without obtaining any benefit. But don't take the old forms of reduced iron, iron acetate or tincture of iron simply to save a few cents. You must take iron in a form that can be easily absorbed and assimilated like nuxated iron if you want it to do you any good, otherwise it may prove worse than useless. Many an athlete or prize-fighter has won the day simply because he knew the secret of great strength and endurance and filled his blood with iron before he went into the affray, while many another has gone down to inglorious defeat simply for the lack of iron.

NOTE—Nuxated Iron, recommended above by Dr. E. Sauer, is one of the newer organic iron compounds. Unlike the older inorganic iron products, it is easily assimilated, does not injure the teeth, make them black, nor upset the stomach; on the contrary, it is a most potent remedy, in nearly all forms of indigestion, as well as for nervous, run-down conditions. The Manufacturers have such great confidence in Nuxated Iron that they offer to forfeit \$100.00 to any charitable institution if they cannot take any man or woman under 60 who lacks iron and increase their strength 100 per cent. or over in four weeks' time, provided they have no serious organic trouble. They also offer to refund your money if it does not at least double your strength and endurance in ten days' time. It is dispensed by all good druggists.

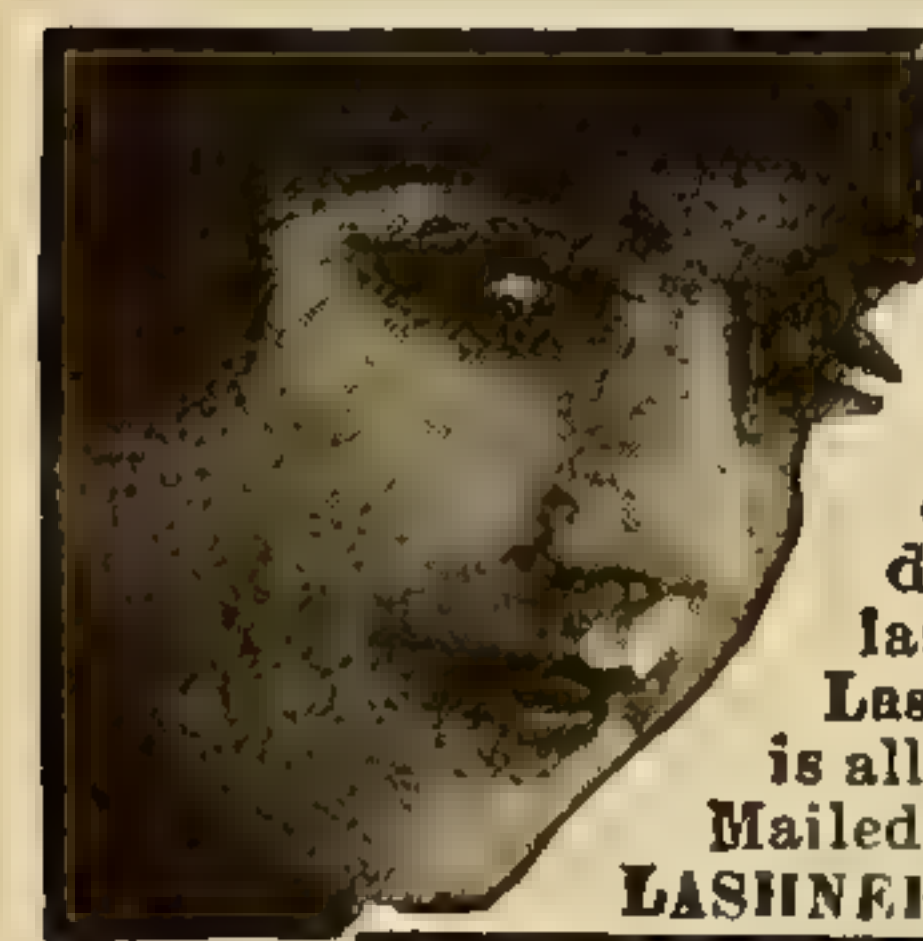
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## OUR READERS' COLUMN

This department belongs to the readers of FILM FUN. Write us and tell us what you think about it. If we can help you, write and tell us so. If you like our magazine, tell us about it. If you do not like it, tell us anyway. We want to know just what you think about it.

O. E. L., Philadelphia, Pa.—Thank you for the suggestions. Sorry we cannot find the portrait to which you refer.

M. F., Mishawaka, Ind.—Thank you. All the photographs we have of Mary Pickford are for our own use. You can write to her, care of Artcraft Pictures, Hollywood, Cal.

N. W. R., Indianapolis, Ind.—"The Crimson Dove" was a World picture, featuring Carlyle Blackwell and June Elvidge. "The Cold Deck" was made and sold on the State Rights plan before William S. Hart went with Artcraft.

H. R. C., Cincinnati, Ohio.—Irving Cummings played with Virginia Pearson in "Royal Romance." Miss Pearson is still with the Fox Film Corporation, 126 West Forty-sixth Street, New York. "Barbary Sheep" was filmed in Fort Lee, N. J. Thank you very much.

G. A. L., New York.—Mme. Petrova's first picture under her own banner is "Daughter of Destiny." Thomas Holding plays in this with her. Clara Kimball Young has been working on "Shirley Kaye." She is to release her pictures through the Select Pictures Corporation, 729 Seventh Avenue, New York.

R. B., Brooklyn, N. Y.—Bessie Love began her screen career with the Triangle-Fine Arts Company. We do not make a practice of sending out photographs, as all those which we have on hand are for our own use. Miss Love can be addressed in care of the Pathe Exchange, Inc., 25 West Forty-fifth Street, New York.

V. L. F., Brooklyn, N. Y.—You are entirely welcome. Of course, we are willing to "bear the burden," and feel that, although your money must have gone astray in the mails, you are entitled to receive FILM FUN. Our policy is to be fair, believing that, as you say, it always pays. We are always glad to have matters of this sort brought to our attention. Thank you.

F. J., Detroit, Mich.—Supplementing our letter of October 11th, the latest records we can get show that Tom Moore was with the Select Pictures Corporation, 729 Seventh Avenue, New York. We have no recent information of Harry Meyers. A few months ago the productions in which he appeared were released through the Pathe Exchange, 25 West Forty-fifth Street, New York. At that time he was at Jacksonville, Fla. Possibly both could be reached in care of the Screen Club, New York City.

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## Who's Who and Where

Jack Pickford has secured Katharine MacDonald, sister of Mary MacLaren, as his new leading lady. Miss MacDonald is considered one of the most beautiful girls on the screen to-day.

Vitagraph is to release another big outdoor serial, bearing the title "Vengeance and the Woman," and starring William Duncan and Carol Holloway. The serial is to be in fifteen episodes of two reels each.

The first feature film to be produced in El Paso by an El Paso moving picture company was completed recently. The film was made by the Pasograph Company. All the scenes were taken in or near El Paso.

Eugene Corrie's real name is Gino Liserani, which he used while employed with the Ambrosia Film Company in Italy, and later under D. W. Griffith's direction. He thought it would be too confusing for American use and changed it.

A certain actor who knows how it feels is planning the organization of an insurance company to protect actors against alimony fiends. He says if he can carry out his plans, he will have the biggest, richest insurance company in the world.

Viola Dana has left New York for the Metro West Coast studios. Her first production in the Hollywood establishment is "The Winding Trail," calling for a Western setting. Miss Dana was presented with a loving cup by the New York company on her departure.

Albert Capellani, the well-known French director, has been signed by Metro Pictures Corporation. Mr. Capellani has served in the present war and came to America when he received a discharge because of injuries, as the war has badly affected the motion picture business in France.

Julian Eltinge has announced his intention of discarding skirts after two years more, during which he will work in motion pictures. Then he plans entering the operatic or concert field. He hopes also to make a picture in which he will be the masculine hero throughout.



Tone is the great criterion by which to judge any musical instrument. The violin of a Paganini is worthy the master's bow—it has the master tone. Its exact duplicate, lacking this magic quality, is but a shell of varnished wood.

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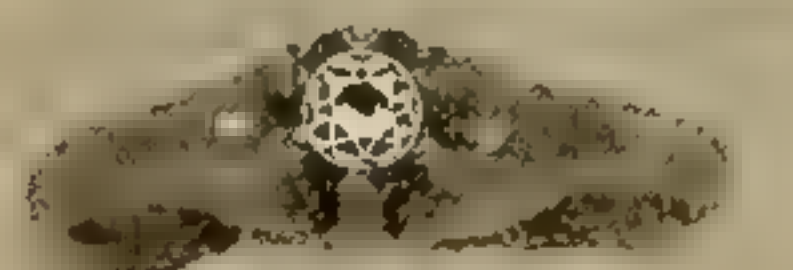


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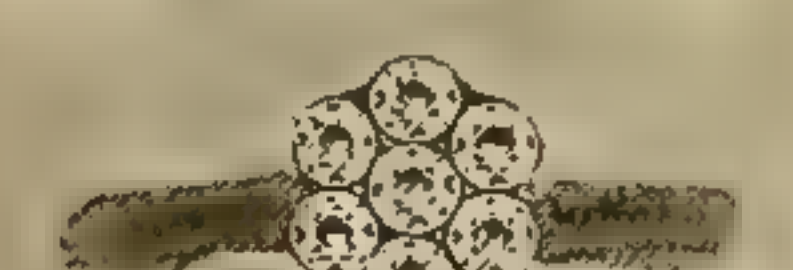
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No. 155. Cluster 7 diamonds.  
Platinum set ring, \$40.00



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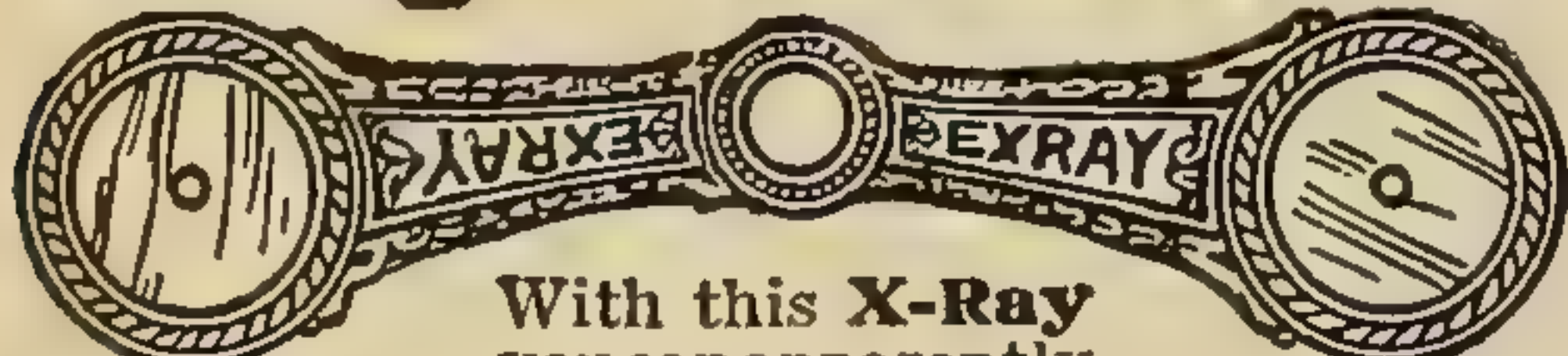
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Clara Kimball Young will take her entire company to Porto Rico and other islands of the West Indies immediately after the holidays, for the filming of "The Savage Woman," and after completing it will proceed to California.

Judge Willis Brown, of the Chicago Juvenile Court, has written an original play, entitled "The Spirit of '17," in which Jack Pickford will have the stellar role. There are also to be two instead of one "Tom Sawyer" pictures. The first will follow the lines of the original story, while the second will take up in logical sequence further adventures of Tom.

General Lester, in command of the national camp at Yonkers, extended cordial co-operation to Miss Rita Jolivet and her directors in the making of "Lest We Forget." A detachment of three hundred troops was furnished for service in constructing the trenches for the battle scenes. These troops worked under the supervision of an American officer thoroughly familiar with the elaborate trench system employed by the Allies. The work was pronounced perfect when inspected by an officer of the French army who had just arrived at an American port. The port authorities gave Miss Jolivet permission to use the port facilities at Quarantine Station, in lower New York Bay, for filming the other scenes of the drama. The French High Commissioner in Washington, M. Tardieu, made available the transatlantic steamship *Espagne* for the photographing of shipboard scenes.

## Film Fun

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## "OTHERS"

The late General Booth's message to his Officers all over the world: "OTHERS"

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**The Salvation Army**

for assistance during the long Winter months.

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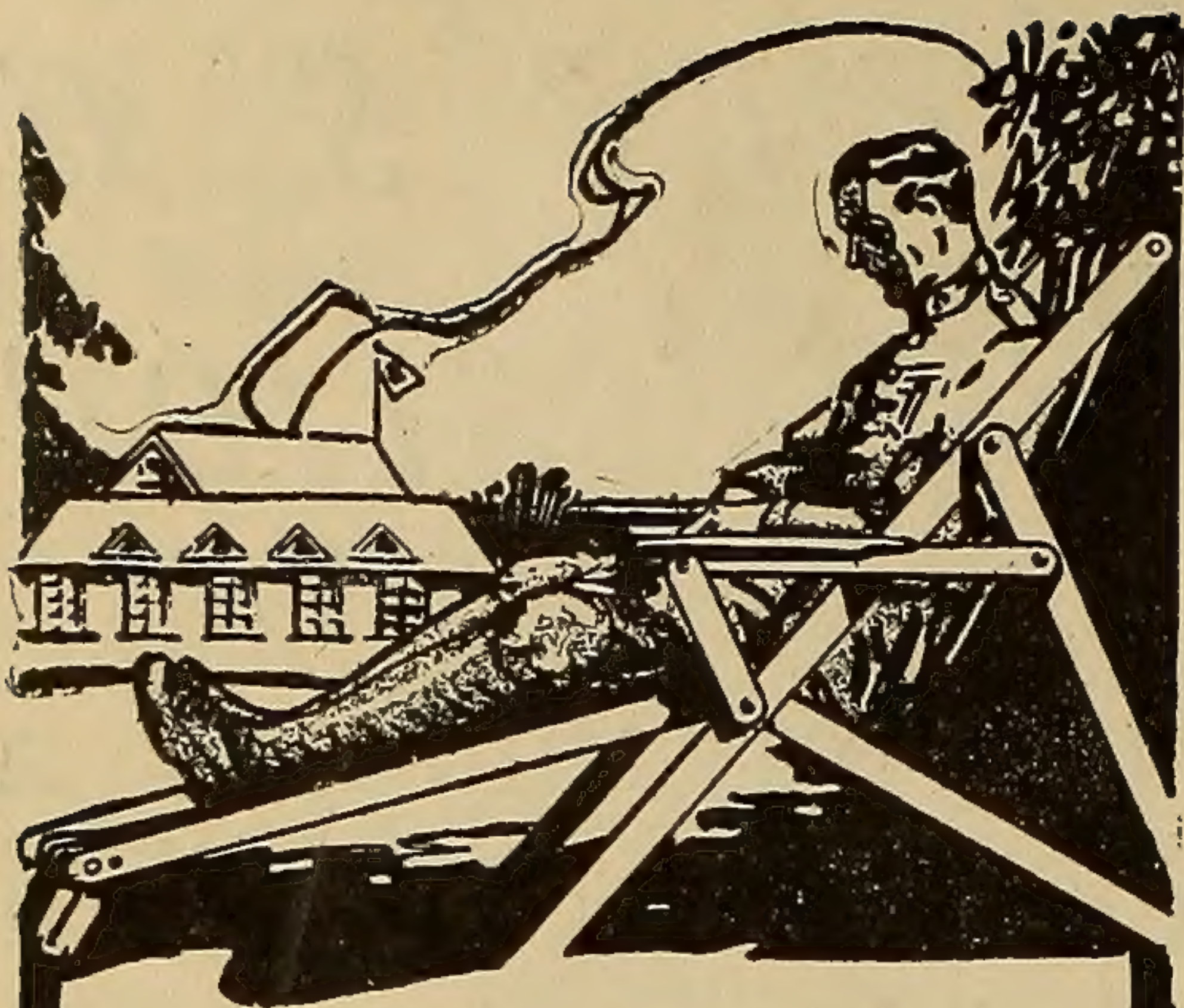
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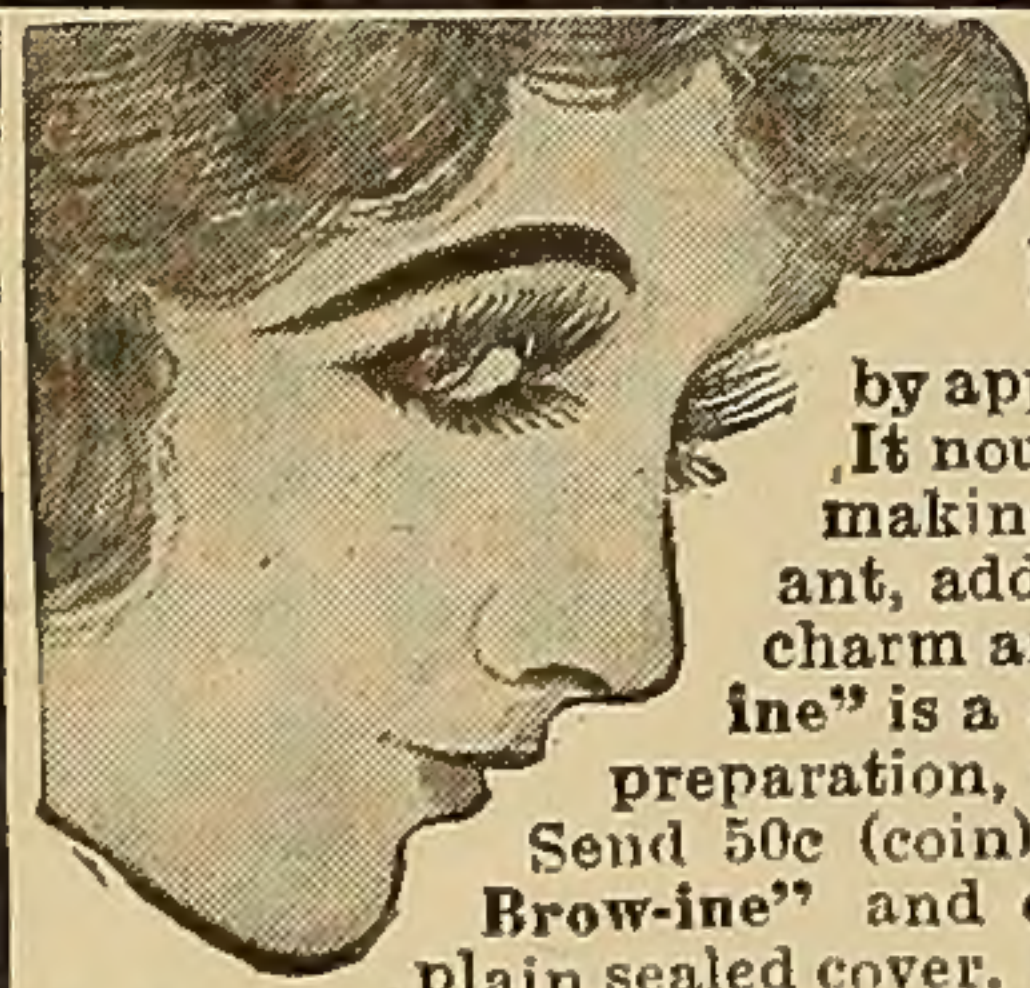
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For the convenience of our readers who may desire the addresses of film companies, we give the principal ones below. The first is the business office; (s) indicates a studio; at times both may be at one address.

- American Film Mfg. Co., 6227 Broadway, Chicago, Ill. Santa Barbara, Cal. (s).
- Artafact Pictures Corporation (Mary Pickford, Douglas Fairbanks, et al.), 485 Fifth Avenue, New York City. Hollywood, Cal. (s).
- Balboa Amusement Producing Co., Long Beach, Cal. (s).
- Brenon, Herbert, Prod., 729 Seventh Ave., New York City. Hudson Heights, N. J. (s).
- Christie Film Corp., Main and Washington Sts., Los Angeles, Cal.
- Cosmofotofilm Co., Candler Building, New York City.
- Clara Kimball Young Company, Aeolian Hall, New York City.
- Edison, Thomas, Inc., 2826 Decatur Ave., New York City. (s).
- Educational Films Corporation, 729 Seventh Ave., New York City.
- Empire All Star Corporation, 220 S. State St., Chicago, Ill. Myrtle Ave., Glendale, L.I. (s).
- Essanay Film Mfg. Co., 1333 Argyle St., Chicago, Ill. (s).
- Famous Players-Lasky Film Company, 485 Fifth Avenue, New York City. 128 W. 56th Street, New York City. (s).
- Fox Film Corporation, 150 West 46th St., New York City. 1401 Western Ave., Los Angeles, Cal. (s). Fort Lee, N. J. (s).
- Gaumont Company, 110 West 40th Street, New York City. Flushing, N. Y. (s). Jacksonville, Fla. (s).
- Goldwyn Film Corp., 16 E. 42d St., New York City. Fort Lee, N. J. (s).
- General Film Company, 440 Fourth Ave., New York City.
- Horsley Studio, Main and Washington, Los Angeles, Cal.
- Kalem Company, 325 West 23d St., New York City. 251 W. 19th St., New York City. (s). 1425 Fleming St., Hollywood, Cal. (s). Tallyrand Ave., Jacksonville, Fla. (s). Glendale, Cal. (s).
- Keystone Film Co., 1712 Allesandro St., Los Angeles, Cal.
- Kleine, George, 186 N. State St., Chicago.
- Metro Pictures Corp., 1476 Broadway, New York City. Rolfe Photoplay Co. and Columbia Pictures Corp., 8 West 61st St., New York City. (s). Popular Plays and Players, Fort Lee, N. J. (s). Quality Pictures Corp., Metro Office. Yorke Film Co., Hollywood, Cal. (s).
- Morosco Photoplay Company, 485 Fifth Ave., New York City. 201 Occidental Blvd., Los Angeles, Cal. (s).
- Moss, B. S., 729 Seventh Ave., New York City.
- Mayfair Pictures Corp., 10 Wall St., New York City. 515 W. 54th Street, New York City. (s).
- Mutual Film Corp., Consumers Building, Chicago.
- Paramount Pictures Corporation, 71 W. 23d St., New York City. 485 Fifth Ave., New York City.
- Peralta Plays, Inc., 729 Seventh Ave., New York City. Los Angeles, Cal. (s).
- Pathe Exchange, 25 West 45th St., New York City. Jersey City, N. J. (s).
- Petrova Pictures, 25 W. 44th St., New York City. 807 W. 176th St., New York City. (s).
- Powell, Frank, Production Co., Times Building, New York City.
- Rothacker Film Mfg. Co., 1339 Diversey Parkway, Chicago, Ill. (s).
- Selig Polyscope Co., Garland Bldg., Chicago. Western and Irving Park Blvd., Chicago. (s). 3800 Mission Road, Los Angeles, Cal. (s).
- Select Pictures Corp., 729 Seventh Ave., New York City. 807 East 176th Street, New York City. (s).
- Signal Film Corp., 4560 Pasadena Ave., Los Angeles, Cal. (s).
- Talmadge, Norma, 729 Seventh Ave., New York City. 318 East 48th Street, New York City. (s).
- Thanouser Film Corp., New Rochelle, N. Y. (s). Jacksonville, Fla. (s).
- Triangle Company, 1457 Broadway, New York City. Culver City, Cal. (s).
- Universal Film Mfg. Co., 1600 Broadway, New York City. Universal City, Cal. (s). Coysterville, N. J. (s).
- Vitagraph Company of America, 1600 Broadway, New York City. E. 15th Street and Locust Ave., Brooklyn, N. Y. (s). Hollywood, Cal. (s).
- Vogue Comedy Co., Gower St. and Santa Monica Bldg., Hollywood, Cal.
- World Film Corp., 150 West 46th St., New York City. Fort Lee, N. J. (s).

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